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A NEW COLLECTOR.

To the too small list of American art collectors who have the ample fortunes to secure the most important art works, must now be added the name of Mr. E. G. Grace, President of the Bethlehem Steel Co., who has purchased this season, chiefly from Knoedler & Co., a number of most valuable and important Old Masters and Barbizons, to the amount, it is reported, of over a million dollars, and who has thus obtained the nucleus of an art collection that promises to rival in time, if possible, any other in America.

FRIEDSAM BUYS A MESSINA.

The purchaser of the painting—a portrait of a young man, by Antonello Da Messina, announced as sold to an American collector in last week's ART NEWS, is Mr. Michael Friedsam, who had previously acquired a number of notable pictures for his private collection this season.

The portrait, by the XV century Italian master, is of rare quality, and the second one to go in a private American collection. Mr. Friedsam has also become the possessor of the painting, "Adoration of the Kings," by Gerard David, which he also purchased from the Kleinberger Galleries.

YAMANAKAS TO MOVE.

Yamanaka & Co., for years at No. 254 Fifth Ave., have leased the southerly store, basement and entire second floor in the new building being erected by Mr. John D. Rockefeller, Jr., at No. 680 Fifth Ave., adjoining St. Thomas' Church, just north of Fifty-third St. This building has been especially designed for dealers in objects of art. Yamanaka & Co. have been established for more than three hundred years, the home office being in Osaka, with a branch at Kyoto, Japan, and another branch in London. The firm also has branches in Peking and Shanghai, China. The lease is for a long term of years and aggregates about \$500,000. The firm will take possession of the new location about Sept. 1 next.

HOTEL DES ARTISTES OPENS.

The new Hotel des Artistes at No. 1 West 67th street had a patriotic opening Monday evening, last with a War Relief ball, given under the auspices of the Militia of Mercy for the benefit of the families of naval militiamen and recruits. It was preceded by a dinner in honor of the members of the executive council of the Militia of Mercy and given by the stockholders of the hotel.

At the conclusion of the speeches there was a largely attended ball, managed by Mrs. Penrhyn Stanlaws, whose husband is one of the artists who built the hotel.

The ballroom, which is done in cream color, with frescoes illustrative of the dance, was decorated with flags.

MACDOUGALL ALLEY CARNIVAL.

The artists of Macdougall alley will hold a carnival in the alley on June 6, 7, 8 and 9 for the purpose of raising funds for war relief agencies at home and among the Allies. All the studios, gardens and homes of the alley are to be thrown open, and the little thoroughfare is to be transformed to represent a Neapolitan street.

More than thirty war relief agencies will participate in the carnival. It will be in charge of a committee which includes Lloyd Warren and Mrs. Harry Payne Whitney.

FICTITIOUS SALE FIGURE.

Through some misapprehension, the figure of \$30,000 was published last week as having been paid by Mr. Henry P. Davidson for the Nutter portrait of Washington by Gilbert Stuart, which he recently purchased from the Ehrich Galleries. As the highest recorded price for a Stuart Washington is \$18,000, paid by Mr. Thomas B. Clarke some three years ago for the celebrated Vaughan, portrait, dealers and collectors were surprised at this last published price.

The Ehrich Galleries state that it is not their custom to give out any sale prices for publication, and that they did not authorize the statement of any such figure.

The Nutter portrait is an exceptionally good example of Stuart's Washingtons and brought a goodly sum, but not \$30,000.

MR. COWLES BUYS AN INNESS.

The Henry Reinhardt & Son's Gallery sold, it is reported, as a result of their notable exhibition of works by George Inness, early this season, one of the largest and best canvases in the display to Mr. Russell A. Cowles for \$30,000.

BARNARD RETURNS STATUE.

The suit brought against George Gray Barnard by Arnold Seligmann, Rey and Co., to recover \$13,000, the claimed value, with damages, of a XI century French wooden statue of the Virgin, which the complaint stated that the firm had delivered to the

COMING SALE AT CHRISTIE'S.

(Special cable to American Art News.) London, May 4, 1917.—The sale of the celebrated Jessop collection of original lithographs by Whistler is announced as to take place at Christie's in June.

INSURANCE CASE SETTLED.

The much discussed and lengthy litigation which has been going on for some time between English insurance companies and Duveen Bros. regarding damage to certain old pictures from fire in transit on the steamship, Minneapolis, in a voyage to New York from London in Nov., 1914, some of which pictures were afterward sold by auction by the American Art Association at the Plaza Hotel, N. Y., has been settled out of court.

ALLIED ARTISTS' ANNUAL SHOW.

That progressive and energetic organization of painters and sculptors known as the Allied Artists of America have scored well with their fourth annual exhibition, now on at the Fine Arts Galleries in West 57 St. through May 25. It is not only that the exhibition, in the good standard of merit of the majority of its works, its atmosphere of vitality and the good hanging, makes such an agreeable impression on the visitor, but the fact that the display is interesting, and is thus in sharp contrast to the unfortunately dull and depressing show of the Independent Artists at the Grand Central Palace which closes tomorrow, with few to mourn its passing.

And yet, the plan of the Allied Artists is not unlike that of the Independents, in that it gives an opportunity to its members to exhibit without passing a jury and allows them sufficient spaces, drawn by lot, for the showing of from one to four works apiece, as they may desire. There are ninety-three members in the organization, with few exceptions well-known painters and sculptors, and the exhibition is under the management of an excellent Board of Control which includes Earnest Albert as President, Hobart Nichols, Vice-President, Glenn Newell and H. Ledyard Towle as corresponding and recording secretaries, Eliot Clark as Treasurer, Orlando Rouland as Assistant Treasurer, and Arthur Powell, Edward Volpert and Christina Morton.

There are various committees on catalog, invitation, decoration, the press, the receiving and dispersing of exhibits, utility and posters, and these seem to have done their work so harmoniously and efficiently that the resulting exhibition this year is not only a marked success, a surprising advance on its three predecessors, but is on the whole ("tell it not in Gath") an advance on certain Academy exhibitions during the last few years. The exhibition is open daily, free, from 9 A. M. to 6 P. M., and on Sundays from 10 A. M. to 6 P. M., and is such a delightful wind-up of this year's long art season that it should have a goodly attendance of art lovers.

Having its inception in the first "Salon des Refusés," which excited so much attention five years ago, the organization is now a flourishing one, with no "isms" but plenty of "pep," and is distinctly modern and a pioneer in the plan of no jury and a display where each artist secures his place on the wall by lot.

At the annual meeting, held last week, the following new members were elected: Salvatore Bilotti, George M. Bruestle, Franklin Swift Chase, Thomas Congdon, Albert L. Groll, Frank Townsend Hutchens, James M. King, Ossip Linde, Norwood MacGilvary, Mrs. Bertha Menzler-Peyton, Mrs. L. Morris Sterling, James Weiland, Guy Wiggins and Julian Onderdonk.

Many Good Exhibits.

There are 382 oils hung, although these include 282 sketches and studies, comprising numerous "thumbboxes," which fill the Center Gallery, and 11 sculptures, (five by Lindsey Morris Sterling, four by S. F. Bilotti and two by Willard D. Paddock) placed. Some 100 larger oils pleasantly fill the Vanderbilt and oSuth Galleries, and this comparatively small number of exhibits has permitted their hanging, for the most part, on one line, with resultant fine effect. The Vanderbilt Gallery is especially attractive, and the works on the north wall are well spaced and arranged.

On this north wall there are at the two corners a full length, standing, well painted and faithful portrait of Dr. James C. Ayer by Howard C. Renwick, and a charming nude with ont doors, soft and tender in tone and color by Norwood MacGilvary "Chloris," two full length, standing portraits in the right and left centers, spaced between by three excellent landscapes by Frank A. Bicknell, Arthur J. E. Powell and Chauncey F. Ryder, respectively, of "Mrs. Louis V. Ledoux," by Orlando Rouland, and by George Lawrence Nelson of his pretty wife, formerly Mrs. H. C. Redgrave, the latter reproduced in this issue. Mr. Rouland's portrait is well drawn and posed, has excellent expression, with a decoratively-treated brocaded gown, and the portrait of Mrs. Nelson is most gracefully posed, done in rich warm browns and is a faithful likeness.

Other good pictures in this gallery, in which there is really not a poor canvas, are Henry S. Hubbell's charmingly refined, half length portrait of "Mrs. B.," his good group, again half lengths, of a "Boy and His Mother," Ernest Albert's impressive portrayal of the "Maine Cliffs, Perkin's



NAPOLEON
By Prince Troubetzkoy

At Bonaventure Gallery

sculptor last January on an agreement for its return Feb. 7, which agreement the complaint further states was not kept, has been settled out of court by Mr. Barnard's return of the work.

Artist's and Colormen's Litigation.

An unusual case, most interesting to artists, was to have come up in the 9th District Municipal Court, N. Y., yesterday. The parties to the litigation are the well-known artist, Miss Dorothea Litzinger, who is defending a suit brought against her by the well-known dealers in artists' materials, E. H. and A. C. Friedrich for \$250, for materials furnished during the past two years, by a counter defense and claim of \$4,600 for damages.

Senator Clark Not Ill.

Former Senator William A. Clark, the art collector, who was reported as in a serious condition at his home, 962 Fifth Ave., has simply been suffering from a strained leg muscle, and while obliged to remain indoors for a few days, is not ill.

THE "LITTLE CORPORAL."

The equestrian statue of Napoleon, recently completed by Prince Paul Troubetzkoy and reproduced on this page, is now on exhibition at the E. F. Bonaventure Gallery, No. 601 Fifth Ave.

This latest statue of the "Little Corporal" is well modeled and the pose is the characteristic one as he appeared on horseback during the historic Prussian campaign, when he led his forces to victory at Jena.

The statue is of particular interest just now, when Marshal Joffre and Ex-Premier Viviani are in this country, discussing ways and means to overcome "Prussianism."

Snedecor Gallery to Move.

The Glenn estate, U. S. Trust Company trustee, has leased the four-story dwelling at No. 19 E. 49 St., to Snedecor & Co., art dealers, now at No. 107 W. 46 St. The building will be remodelled for the lessees. The total rental is reported to be approximately \$50,000. The firm has had a most successful season, but suffered a severe loss in the death of Mr. Snedecor last month.

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EXHIBITIONS NOW ON

ALLIED ARTISTS' DISPLAY.

(Continued from Page 1)

Cove, Ogunquit," G. Glen Newell's really stunning cattle and landscape, "Monarch of the Hills," the best work yet from his able brush, and James S. King's breezy and clear-aired view of "Magnolia from Gloucester." There is a most attractive half length portrait of the auburn-haired "Margot Kelly," by H. L. Hildebrandt, a delicate, yet rich-colored landscape by G. Cimioti, and an appealing portrait of "Miss Clafin," by Agnes M. Richmond, "A New England Village," by Andrew T. Schwartz is an excellent example of his forceful brush, and Walter C. Hartson's two landscapes are exceptionally good. To Gustav Wiegand must be given praise for his charming and delicate snowy landscape, "Winter Magic," and Robert Vonnoh's "Late Autumn" has the same charm of delicate tone and color. There is much strength and joyousness in Frank Bicknell's high-keyed "October Day," Arthur Powell's presentment of a lofty peak, "A Glacier Park" is impressive, and Chauncey F. Ryder's "Mountain Side" is a poetic and beautiful study in tender greens.

"Broadway Blizzard," by Guy C. Wiggins, is one of the best of his New York winter street scenes, and Robert H. Nisbet's "Valley Road" is one of those large and finely conceived landscapes which he paints with so much ability. Christina Morton's "In July" shows a good nude and outdoors, and Cullen Yates has a typical Delaware Valley landscape, "An Old Farm—November." The "Wilton Hills," by Frank T. Hutchins is characteristic in its fine color and truthful outdoor feeling, and the three landscapes by the late Jules Turcas have also good outdoor feeling and much poetry. The portrait of "Miss W." by De Witt M. Lockman, a three-quarter length seated presentment, is a most decorative and effective work with fine expression, and Thomas R. Congdon shows a clever, well drawn figure piece in the "Ring." The "Fair Wind Home" of Ernest L. Ipsen is an important work—a study of a man and two boys in a sailboat on a summer day, joyous and full of sunshine.

Other works in this gallery which must be mentioned are Arthur Crisp's "Coast of Maine," and his decorative figure work, "Fresh from the Garden," Eliot Clark's splendid study of clouds, "Clouds' Glory," F. A. Bicknell's lovely and tender "Month of May," and George B. Burr's good "Half Lights."

The South Gallery.

While there are not so many works of especial note in the South as in the Vanderbilt Gallery, there are several which must be mentioned, notably Frank Swift Chase's "Along the Creek," Oscar Febrer's two fine color works "Gray and Purple," and "Auburn Hair," Edward C. Volkert's capital cattle pieces with their atmosphere and sunlight and good composition, Clark C. Voorhees' "Lord's Cove," notable for its distance and feeling, F. Luis Mora's large, striking, decorative figure composition "Las Manolas," his best work for some time, Ben. D. Kopman's two small canvases, rich in color quality, Albert Groll's typical New Mexican Landscape and town, A. C. Hansen's two small pictures of fishermen, remarkable in color quality, and James Weil-and's two figures and out-doors "On the Beach," an American Sorolla in sunlight and air.

There are also a delicate and delicious "Winter Moonrise" by Birge Harrison, a typical high keyed and brilliantly colored "July Day on a Beach" by E. H. Potthast, a virile, truthful winter city snow scene by Guy Wiggins, a fine, largely conceived mountain study by Joseph H. Boston, "After the Storm," and a delightful figure work and two portraits, equally good by Helen M. Turner. George H. Bruestle, who is distinctly a painter of quality and strength, shows two rich color landscapes, Hobart Nichols sunny outdoors with figure, entitled "Lee," Alson S. Clark, a good study of trees, F. Edwin Church, an excellent portrait of Mr. Stuart Scott, Jr., John F. Folinsbee, a joyous and well painted harbor scene, and Birge Harrison again a low keyed, soft tonal landscape "Across the Delaware," and an equally attractive gray and blue harbor scene with boats.

Sketches and Studies.

A special feature of the exhibition are the 282 sketches and studies, the majority oils, by the members of the Alliance, which fill the center gallery and which offer to art lovers a most attractive and unusual opportunity to secure little pictures and "thumb-boxes," most characteristic of some of the best known American artists cheaply. Of the sculptures shown the most attractive are Mrs. Sterling's decorative little fountain "Afraid" and her well modeled little figures of a land baby and mermaid, S. M. Bilotti's "Portrait of Mr. S. Soldwedel" and Willard B. Paddock's "Bird Fountain."

James B. Townsend.

Textile Display at Art Alliance.

The Art Alliance of America, 10 E. 47 St., will hold an exhibition of hand-woven and hand-decorated fabrics for three weeks, and to open May 7. The exhibition is one of unusual interest to America at this particular time, as the country, cut off from the service of the European designer, is thrown back upon the talents of the American artists. It is remarkable how they have responded to the need.

In the coming exhibition a revelation awaits the doubter of the originality of American artists. There will be a wealth of color and unique design shown in a great variety of forms; rainbow-hued Batiks and tie-dyed chiffons; block-printing showing unusual technical skill and on linen, silks, and velvets, and interesting examples of the weaver's skill and all over embroideries. Actual fabrics suitable for woman's wear and interior decorations will be shown.

Mr. Albert Blum, Treasurer of the United Piece Dye Works, has given prizes of \$100, \$75, \$50 and \$25 respectively, and these prizes were the immediate cause of the competition.

The judges of the display are Prof. Arthur Dow, of Columbia College, Mr. E. Irving Hanson, of H. R. Mallinson & Co., Mr. Edward L. Mayer, and Mr. M. D. C. Crawford of the American Museum of Natural History, and two of the judges, Mr. Mayer and Mr. Hanson offered six supplementary prizes of \$25 each, because they felt the work was of an unusual degree of excellence, and wished to show their appreciation of the capability of American artists at this time.

The Art Alliance is moving into new, well-lighted galleries at 10 East 47 Street. There will be a large exhibition gallery, in which the textiles will be shown, and several smaller rooms, suitable for "one-man" shows at a very low rental, making it possible for the young and unrecognized artist to have an opportunity to show his work, which otherwise would be impossible.

The prize-winners of the competition were first prize—Miss Hazel Burnham Slaughter, Batik; second, Mrs. Helen C. Reed, Batik; third, Miss Martha Ryther, Batik, and fourth, Frank Clarke, Block printing.

The six supplementary prizes, \$25 each, were Miss Sallie B. Tannahill, embroidery; Miss Nell Witters, pictorial Batik; Edmund Froese, Batik; John Kellogg Woodruff, block printing; Miss Belle Northrup, tie-dyeing, and Mlle. de Sumene, block printing on velvet.

Works by Paul Thevenaz.

Paul Thevenaz, presumably a French artist, is showing at the Jacques Seligmann Gallery, Fifth Ave., and 55th St., some 23 portraits in water color, pencil and wash, and some mountain views and decorative panels, also in these mediums. His work on the whole shows good knowledge of drawing, the ability to render expression, and in some of the works a certain grace of line, but they have all been executed under the strong influence of "futurism," and at times of "cubism" and, while interesting, lack refinement and are rather more sensational than anything else. His mountain views are suggestive of those of John Martin and not as good, but again have a certain sense of composition and good line. There is some fine color in his weird and fantastic decorative panels.

The effect of the exhibition upon the average visitor will be that of a clever craftsman, who has drunk deeply, but not wisely, from the well of so-called "modernism."

French and Dutch Etchings.

An exhibition of etchings and dry-points by XIX century French and Dutch artists has just opened at the Kennedy Galleries, 613 Fifth Avenue, and will continue through May. Bracquemond, Buhot, Corot, Daubigny, Delacroix, Gravesande, Charles Jacque, Millet and others are represented.

Notable examples by Bracquemond are "Peasants at Dawn," and "The Bather," "Sea Gulls," and "The Coming Storm," while etchings by Buhot include, "Le Fete Nationale," on Bastille day, "Place Breda, Paris, a well known print, and Westminster Palace," London.

The shadows of the woodland are well rendered by Charles S. Van Gravesande in his "Entrance to the Forest," and there is delicacy revealed in "L'Abside de Notre Dame," a fourth state, by Charles Meryon.

Macdowell Club Exhibition.

An exhibition of watercolors, pastels and drawings by four groups of artists is on at the Macdowell Club, 108 W. 55 St., through May 20.

Among the contributing artists are Robert Henri, Clara Davey, Randall Davey, John Sloan and Jules Pascin, represented in group one; Bion Barnett, Georgia Leavcraft Ennis and Harriet Mead Olcott in group two; Rhoda Holmes Nichols, Ethel Taylor and Ellen Ravenscroft in group three, and Ethel Louise Paddock, Margaret Wendell Huntington and Helen Watkinson in group four.

Modern Americans at Snedecor's.

There has been assembled at the Snedecor Gallery, No. 107 West 46th St. for its late spring and early summer exhibition, 23 unusually representative examples of leading modern American painters and the entire display is of exceptional importance. There is a fine example of the late W. L. Picknell from the J. Harsen Rhoades collection, a well drawn and richly colored nude by Edwin L. Simmons, an exceptionally fine Blakelock, "A Crimson Twilight," one of his sketches for his celebrated "Moonlight," and a small Adirondack landscape, two superior examples of George Inness at his best, "The Land of Plenty," and the "Old Farm," an early and typical Homer Martin, dated 1879, from the Ashman collection, a good Wyant, "Sunshine and Shadow" and one of the best canvases ever painted by Bruce Crane, from the Harsen Rhoades collection, "November Morn."

Admirers of the art of Irving Wiles should see his "Breezy Day" a landscape with blue water and a woman walking on a beach, as it would surprise them to see how this able technician, best known as a portraitist can paint sunshine, air and the effect of wind. Mr. Wiles should do more of this plain air work. There is a good watercolor "Boys Bathing off an old Wharf," full of action and sunlight by Luis Mora and a lovely gray toned and poetic "Autumn Pastoral" by Charles Melville Dewey. The Veteran George H. Smillie is represented by a landscape in the Bronx, which has the qualities of Wyant, the late Eastman Johnson by a small interior with figures, and Carleton Wiggins by an exceptionally good cattle-piece and landscape, rich in quality.

There is also a small nocturne by Whistler which, low in key, still "carries" across the gallery, and is in sharp contrast to a large hot colored Arizona landscape by W. R. Leigh and a luminous, beautiful landscape "Flurries-Monadnock, N. H." by V. Pietirsz, an artist little known in this country.

Mr. Babcock is to be congratulated on the exhibition, one of the best of its kind made this season.

Works by Marie Laurencin.

Marie Laurencin, a young French woman artist, is showing 17 of her drawings and watercolors at the Modern Gallery, No. 500 Fifth Ave. M. de Zayas says, in an appreciation in the little catalog of the display, that Mlle. Laurencin "is one of the most conspicuous personalities of modern painting, that as Derain chose the Italian and Spanish primitives as a medium of expression and Picasso, the African negro, she manifests with purity, her comprehension of the XVIII century French artists and thereby reveals her personality without promiscuity, and stands as a 'modernist' so far as her painting is modern." He further says that "the painting of to-day is not the expression of to-day's life, and that modern painting is the interpretation of our comprehension of past performances."

With this charming, but rather indefinite explanation, the visitor to this little display can proceed to study the refined and attractive, but very slight productions of this "conspicuous personality in modern painting" as M. de Zayas calls her, and it is to be feared, will differ with this rather over eulogistic statement.

The artist draws with grace and facility and is evidently of a most refined temperament, and unusually responsive to the grace and decorative quality of the early French school, but her color is, while refined, very pale and her figures lack form. The influence of "modernism" on her portraits simply makes them ugly, where they might be pretty or handsome, but perhaps this very lack of beauty will appeal to the followers of the extreme "modernist" school, and the exhibition is in any event worth seeing.

At the Orange Gallery.

An exhibition of etchings and lithographs is now on at the Orange Gallery, 123 E. 57 St., through May 19.

The exhibition has been arranged by Misses Amy Richards and Edythe Parsons, and among the artists represented are Bolton Brown by "The Three Bathers" and "Sunny Morning," Anne Goldthwaite by "Trinity from Wall Street" and "Carnival," Walter Hale by "Verdun Cathedral, October, 1916," Ernest Haskell by "The Paris Set," and C. F. W. Mielatz by "Chelsea Docks."

Alexander Schilling contributes "The Harbor," Alden Weir "Sulby Glen, Isle of Man," Boardman Robinson "Society Doing Zuloaga," and Albert Sterner "The Stranger."

Drawings by French Artists.

Drawings of war scenes and others of a decorative character by a group of French artists form an interesting exhibit arranged by Mrs. Albert Sterner and now on at the Knoedler Galleries, 556 Fifth Avenue.

Among the artists represented are Rodin, Steinlen, Lenape, Barbier, Leandre and others. No commission will be charged on sales, the entire proceeds of which will be devoted to the relief of French artists.

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CLEVELAND.

The retrospective exhibition of paintings from the Luxembourg, Paris, which has been held in several cities, showing the development of 40 years in French painting, is on at the Cleveland Museum, replacing the Zuloaga display.

A Chinese painting (Ming), "Birds and Flowering Trees," a gift from Mr. Kenyon V. Painter, is one of the recent accessions to the Museum. Through the bequest of Mrs. Charles Harkness of N. Y., the Museum has received several Chelsea, Dresden and Worcester ware figures. Mrs. B. F. McKeehan has loaned an interesting portrait of George Washington by Joseph Wright which has been hung in the Colonial Gallery. This, and other exhibits in the same room, were subjects of the gallery talk last Sunday by Miss Virginia Graeff of the Cleveland School of Art.

At the Gage Gallery, oils by Bernhard Gutman, at present one of the Silvermine artist colony, are on view. Mr. Gutman is especially happy in his figures. "Past and Future," a Salon picture of an old grandmother with a chubby child in her arms, "Down Hill," a study of old age, and a captivating picture of the artist's own little daughter engaged with her bowl of breakfast porridge, are among the best examples, and there are a number of joyous "impressionistic" landscapes. A reception was tendered Mr. and Mrs. Gutman by the Cleveland Art Association, at the private view with which the display opened. Bronzes by Korb, and Louis Allen, paintings by Jane Peterson, and oils and etchings by Gertrude Fiske, are among new things at this gallery, which has made a record showing of sculptures this season.

Another local gallery which is now showing early English and Dutch paintings, with a few Barbizon masters, from the A. Tooth Galleries of London, announces the annual exhibition of the Cleveland Society of Artists, to open May 14, and has still on view the war drawings by Baron Charles Huard, official army painter, which will be retained while the painter is here to talk on military matters.

William Zorach, stout and prosperous of mien, has been visiting his parents here. Kenyon Cox gave a scholarly lecture on "The Venetians" at the Museum last week. Jessie C. Glasier.

BUFFALO.

At the 23rd annual exhibition of the Buffalo Society of Artists, now on in the Albright Art Gallery, prizes have been awarded as follows: Fellowship prize, Florence Julia Bach ("Portrait of a Lady"); First Hon. Mention, John Rummell ("Under the Noontide Glow"); Second Hon. Mention, Otto H. Schneider ("Mountains of Porto Rico"); Third Hon. Mention, Ellen Wheeler Chase ("Portrait of G. W. S."). Joe Gish.



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CHICAGO.

The Artists' Guild is holding its competitive exhibition for its art-crafts members this week. The first prize went to Miss Laura Matton for her collection of textiles, pillow covers, handbags, etc., the second prize to Mrs. Ione Wheeler for vases and bowls in lustre painting. Honorable mentions were given to J. Sidney Burton for hand-wrought copper and silver ware and to J. O. Randahl for hand-wrought silver work.

The Guild has grown from rather modest beginnings several years ago into a factor of increasing importance in local art life. It is of course as yet far behind similar organizations in Europe where such corporations as the "Vereinigten Werkstaeten fur Angewandte Kunst" in Munich, backed by a big capital and having at its disposal the creative talent of the country's foremost artists, has succeeded in bringing final victory to modern ideas in every line of artisanship, in their fight against period imitation.

The Chicago Guild which depends for its working capital upon a guarantee-fund, insufficient for a policy of quick expansion, and with the membership fee, which is modest, cannot hope at present to compete in leading public taste with the big corporations that supply the population with jewelry, pottery, and furniture. But it is, with similar institutions in N. Y. and Boston, preparing an ever increasing circle of friends to appreciate that it is wrong to demand the latest and best in the works of painters and sculptors, while being content with replicas of antiques in the field of applied arts.

Of course there is still another reason besides lack of working capital, and of public understanding, which hampers the quick development of such institutions as the Guild in America, namely lack of well trained artisans, men and women who are creative artists in their field and "expert" workers at the same time. This handicap will probably never be entirely overcome when facing European competition, unless Europe's example, that of establishing in every big city in the country, industrial art schools, supported by state or community is followed. In the mean time private industrial art schools, such as the Chicago School for Normal and Applied Art are doing the best they can, working against big odds and with but little encouragement from the great manufacturing concerns who should be vitally interested in their labors, and should endow these schools.

The European war has changed conditions here somewhat in favor of the American artisan, the graduates of local industrial art schools have a better chance for immediate employment than before the war, and manufacturers are discovering that creative talent exists among young American artisans.

At the Art Institute this week are the Zuloaga exhibition and the annual exhibition of the Art Students League, also exhibits of the work of Chester Leich and De Witt Parshall. The excellent portrait of Polasek by Hawthorne, representing him at work on the latter's portrait bust, together with Polasek's bust of Hawthorne are on exhibition at the Institute, and will, it is hoped, be bought by the school as a memorial to Hawthorne's two month activities as a teacher which came to an end last week.

Edward Watts Russel.

TOLEDO.

Through the generosity of Mr. John N. Willys, the entire Netherlands section of the Panama-Pacific Exposition was on view at the Museum to April 30.

The plan of soliciting advance subscriptions for local art exhibits, usually fostered by outside promoters, has been banned by the Artkian of this city. Solicitation of funds from business men will therefore be eliminated. Director of the Toledo Museum of Art Geo. W. Stevens has endorsed the movement and assured his co-operation.

At the recent exhibition of paintings at the Mohr Galleries by Frank Townsend Hutchens, the following canvases were sold: "An Adirondack Lake," "An August Morning" and "Autumn in the Hills."

The following paintings by Thomas S. Parkhurst were sold at a recent exhibition held in Oklahoma City: "Passing Shower," "Golden Birches," "Morning Light," "Autumn," "April Showers," "Windy Day," "Autumn Hills," "Skies of June," "French Houses," "Silent Night," "In Holland," "At the Seaside" and "The Madeline."

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BOSTON.

Gretchen W. Rogers is holding a fortnight's exhibition of oils at the Guild of Boston Artists, her first Guild show. "Fur Hat" is easily her most satisfactory picture. "Girl Reading" won a silver medal at San Francisco. Several of the other works are weak in construction, and were plainly painted in patches that were never firmly organized into a whole; result, a left hip out of relation with the right hip and a neck swelled at the base merely to compromise bad drawing in the back of the head and in the shoulders. Miss Rogers' color is pleasing, however; quite "Tarbellian" in fact—gallery visitors have been heard to remark. But, oh, for the craftsman conscience of a Whistler, who resolutely scraped a canvas 16 times and got a perfect whole at last!

Members of the Copley Society and their guests are enjoying, in Copley Hall, a view of the King of Spain's tapestries and carpets, which have been seen in New York and elsewhere and have been reviewed in the AMERICAN ART NEWS. This may be the last show conducted by the Copley Society in their remodelled skating rink, and its sink-room annex, euphemistically known as Allston Hall. Occupants of the Grundmann studios have been given three months to get out. Hard-hearted real estate men are planning to put up a building on this valuable space that will bring in a larger income. Then one of Boston's last antiques in the form of a gas-lighted hall will disappear, and the fire department and the public generally will breathe freer.

Charles Emile Heil's exhibition at a local gallery contains only a few of the delicate bird studies by which he has been best known during the past five years. He shows the fruits of sketching tours in a group of oils, including a handsome piece of decorative color called "The Last Glow." The subject is a snow covered cedar, its top rosy with sunset gleams, against a luminous green sky. The foreground is in deep blue shadow.

Wash drawings by Kahlil Gibran are attracting attention at another local gallery from those who go in for symbolism. The layman who drifts into a room full of these bloated nudes in violent action and of gentlemen and lady centaurs is very likely to be startled. Probably the consensus of Boston opinion about these works is that they are shockingly imaginative.

The Malden Public Library is showing paintings by John J. Enneking for two weeks.

The Vose Gallery continued for a third week its show of George Fuller paintings, and much interest was shown, as usual, west of Boston. It can be said authoritatively that the trustees of the Museum are not negotiating for the lot, but hope that some of these Fullers will be bought here, and so eventually, perhaps, come to the Museum in the form of bequests.

John S. Sargent, on whose recommendation a particularly slaty example of Zuloaga was purchased by the Museum has been buying pictures by George H. Halliwell for himself, "seven of them!" Of course, those Spanish things would rather crowd the mirror and lighting fixtures in one's den, but would go very nicely in a private armory. Mr. Sargent, who has been the guest of the Art Club since he came here to finish his public library decorations, has generally been allowed to slip quietly around like a regular human being. One day, however, the club pest cornered him with this question: "Mr. Sargent, how about black in nature?" "There isn't any!" the great man blurted out, then fled.

General Burgoyne.

More from Boston.

The "swan song" of the Copley Society, is the Spanish tapestry exhibition in the dear old Copley Hall (soon to be dismantled), the final one in a famous series that included the Whistler, Sargent, Monet, Sorolla, Tarbell, the Scandinavian and Zuloaga shows. The hall, lighted from above by about 2,000 tall wax candles on hanging candelabra of wax or copper, and festooned with garlands of laurel, made a truly artistic setting for the tapestries. Here and there big bay trees, disposed effectively, made dark accents.

The gallery at the "Guild of Boston Artists" is occupied by an exhibition of Gretchen Rogers' pictures—a showing of original and distinctive work, which includes a large portrait example, interiors, landscapes and still-lives. Excellent, too, are Miss Rogers' still life, such, for instance, as "Casaba Melon." A young painter who has already achieved fine things. Miss

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Rogers would seem to have an exceptionally bright future ahead of her.

Watercolors of Paris, Lake Lucerne, Meudon, Haarlem and Venice (made just before the outbreak of the war), together with oils of West Gloucester, Mass., make up largely an interesting collection of pictures by Vesper Lincoln George, at his studio on Boylston St.

The first annual exhibition of women painters of Boston opened Monday at the Vose Galleries. Of this significant event I will speak more in detail next week. George Washington.

PHILADELPHIA.

Figure drawings "night and flower impressions," still lifes and textile suggestions in color, together with one portrait, 37 works in all, by Helene Iungerich are on view at McClees Gallery, to May 3. These little productions have a certain charm from the point of view of a connoisseur, interested especially in the decorative use of color, independent of any attempt at correct representation of natural objects beyond the simple impressions of pattern or flat design, and, as such works appeal to a rather limited public, the show has considerable educational value.

A special exhibition of etchings by Gustav F. Goetsch, Alden White and John J. Murphy is now on at the Print Club in furtherance of the object of the club in making accessible to the public the works of the most distinguished living American etchers and engravers. A work room, fully equipped with presses for printing from plates etched by the artist members has been established at the club house, as well as an art library, where the leading periodicals are maintained. The print shop, as part of the activity of the club, where work is exposed for sale, does not enter into competition with the commercial art dealers, but will cover a field which the latter do not and cannot profitably develop.

Mr. John Frederick Lewis, President of the Pa. Academy, entertained the Fellowship at luncheon April 28, at the Summer Art School recently established at Chester Springs, Pa. In addition to the picturesque surroundings of the place, with its suggestions to the landscape painter, it also has considerable historic interest dating from the Revolution, when the wounded in some of the battles in the vicinity were cared for there and restored by the medicinal waters of the Springs. The outing of the Fellowship is the first, on a so-called program of "Field Work" on Saturdays until May 26. Eugene Castello.

J. Francis Murphy and Mrs. Murphy are preparing to leave shortly to spend the summer at Arkville-in-the-Catskills.

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IND'P'T SHOW'S LESSONS.

The Society of Independent Artists will close their first and huge annual exhibition which has been in progress at the Grand Central Palace, tomorrow evening.

The show, good as was its plan, has not only had disappointing results to its projectors who had fondly hoped that it would repeat the public interest and financial success of the famous Armory Show, but to the art public, and neither in attendance nor in receipts has it at all come up to expectations.

We understand that happily, through the large amount received from members dues and exhibitors' entrance fees, and from the underwriting of the affair by certain public spirited art lovers, the artist projectors and managers will not suffer any personal financial loss, but even this will not compensate them for the comparative failure of the display.

We trust, however, that with better counsels and management next season, and especially with the doing away with the absurd and disastrous alphabetical hanging which was largely responsible for the appalling dullness of the show, that this year's defeat may be changed to victory. America should have an annual Salon which will give every deserving artist a chance to show his or her work in public.

A SIMPLE QUESTION.

We wonder how many of the American flags now flying over Fifth Avenue establishments and some of the side streets leading off the Avenue from 42 St. up, are so flying for protection rather than patriotism?

"TRADING WITH THE ENEMY."

We are in the receipt of numerous letters and telephone calls as to the status, under present war conditions, of the German firm of Hanfstaengl and Co., whose gallery is at Fifth Ave. and 45 St., and whose London house and stock were recently sold out by the British Government under the "Trading with the Enemy Act," now in force in Great Britain.

Although we have called attention to the continued absence of the American flag on the Hanfstaengl establishment—alone of the dealers' galleries in New York, and are credibly informed that the head of the New York house, Herr Franz Hanfstaengl, although his mother is an American and he is a graduate of Harvard, has held and continues to hold and express pro-German and anti-American sympathies, we doubt, as long as the Government has not decided upon or Congress has not passed any "Trading with the Enemy" act, whether he can be legally forced to display the Stars and Stripes, or to abstain from serving such Americans as may still choose to patronize his establishment.

There is undoubtedly a disposition on the part of Americans to treat all Germans and pro-Germans who conduct themselves properly and quietly and who refrain from treasonable acts or language, with courtesy and respect. If Herr Hanfstaengl conducts himself in this manner there is therefore no ground, it would seem, for interference with his business or for proceeding against him for declination to observe the custom, universally followed by all his fellow art dealers of N. Y., whatever their nationality, of displaying the national emblem on or in his gallery or on his residence. Even Mr. Arthur Hahlo, a fellow Harvard graduate of Herr Hanfstaengl's, and who did not display the American flag on Preparedness Day last Autumn, "came to heel," as we announced when the crisis arrived this Spring, and now floats the Stars and Stripes in his gallery window.

The actions and words of Herr Hanfstaengl, which have provoked such comments and complaints, seem to us to be more stupid and in bad taste than anything else. We would ask Herr Hanfstaengl what would happen to an English, French, or now an American art dealer, who might persist in doing business in Berlin during wartime, who refused to display the German flag on some day of celebration, and expressed himself regarding Germany and the Germans as it is reported, Herr Hanfstaengl has expressed himself in the Harvard club, of which he is no longer a member, and elsewhere of late?

We might respectfully suggest, however, to Herr Hanfstaengl that the picture of the Kaiser which he displayed in his 45th St. window some little time ago, with the result, it is said, that the window cleaners had a hard job next day, might well be kept in hiding for the present.

Mr. Eugene Glaenger of Jacques Seligmann and Co. will leave for Paris about May 12.

CORRESPONDENCE

"The Retort Courteous."

Editor AMERICAN ART NEWS:

Dear Sir: My letter in the N. Y. Times which "A Painter" has criticised was misprinted. As published it read "There was born in the Royal Academy of English snobbery and English commercialism, etc."—obvious nonsense—whereas, I wrote "There was born, of English snobbery and English commercialism, the Royal Academy—a socially and legally entrenched group, etc." My critic has not shown, or attempted to show, that this is not true.

In 1711 Sir Godfrey Kneller opened in London a private dancing school, an offshoot of which, in 1761, held exhibitions as "A Society of Artists, associated for the Relief of the Distressed and Decayed of their own Body, their Widows and Children." One of these exhibitions, in 1767, was visited by George III, who "presented the association with £100, which set the tide of fashion in the right direction and insured the success of the exhibition." This charitable organization, masquerading as an art society, and floated on a "tide of fashion," presently split, the successful faction obtaining a "promise of Royal support, and ultimately became the Royal Academy."

In 1836, testifying before an investigating committee, Haydon stated that "The Royal Academy originated in the basest intrigue." * * * certain artists "had the ear of Dalton, the King's Librarian, and they persuaded him to persuade George III to found a Royal Academy." Haydon further says that the Academy "only exists by the royal pleasure, and that they cunningly refused George IV's offer of a charter, fearing it would make them responsible."

Well, doesn't this come pretty near being "born of English snobbery," and also to being "a self-elected group of irresponsible insiders"?

I really must thank "A Painter" for his pretty compliments about my "good steel pen," and also congratulate him on the markedly improved quality of his own in his second letter. Only, I wish he wouldn't write "poser" where he means "poseur"—for a "poser" is such a very different animal. Besides, it is one of the curiosities of our language—to such as understand it—that even though I may, and did, speak of the Academy as "posing," this by no means makes me say its members are poseurs—a thing as foreign to my intention as to my statement.

Bolton Brown.

N. Y., May 3, 1917.

Shop Talk.

Editor AMERICAN ART NEWS:

Dear Sir: I have been thinking that you might—if the idea appealed to you—introduce a department into the already interesting columns of the AMERICAN ART NEWS which I believe would add to their value. You might call it "Shop Talk." It should be composed of contributions from experienced artists, describing their practical, mechanical methods.

Of course some artists have certain methods which they would not think of revealing—and very properly. But most of us could describe their mechanical methods without any possible injury to themselves; and I believe many would take pleasure in doing so.

Artists of maturity and experience are not likely to modify their ways of doing things by learning how others accomplish similar results; but if such information should not be instructive to them, it would undoubtedly be interesting. And it might well arouse stimulating discussion.

Such a department, however, could not fail to be keenly interesting and very profitable to beginners.

Every experienced painter has his own way of doing things. If he has pupils, and they adopt his methods, it may or may not be a good thing for them. They must, at first, doubtless, follow somebody, but it would surely be an advantage to them to have a variety of methods to choose from.

Those who might care to contribute to such a department need not be exclusively artists of distinction. There are many of modest pretensions who have adopted or invented mechanical methods a knowledge of which would benefit their fellow-craftsmen.

Among the various subjects which might be dealt with are: Choice of palette—few or many colors; permanency; drying qualities, etc. Brushes—size, shape, preservation. Canvases—their character, preparation, etc. Outdoor sketching—appliances, etc. How to insure paint or varnish from cracking, and so on without limit.

P. M.

N. Y., May 3, 1917.

OBITUARY.

Isaac D. Fletcher.

Isaac Dudley Fletcher, the well known art collector, died at his home, No. 2 East 79 Street April 28 of pneumonia. Mr. Fletcher for many years had been constantly adding to his store of art treasures, and it is estimated that his entire art collection is worth \$2,000,000. It will probably be left intact to the Metropolitan Museum. In fact Mr. Fletcher told Mr. George H. Story not long ago that he intended to leave his art treasures to the museum.

Mr. Fletcher's paintings have been valued at \$1,000,000; his rugs, \$300,000; statuary, \$200,000; Persian potteries, \$200,000, and stained glass, \$25,000.

Among the Fletcher paintings are "Head of Christ," by Rembrandt; "Head of a Man," by Rubens, a portrait of Chardin, a fine Gainsborough, a landscape by Millet, formerly in the Charles A. Dana collection, several landscapes by Corot, a landscape by Daubigny, a typical landscape by Alexander H. Wyant, a characteristic portrait by David, and a portrait of Mme. Pompadour, by F. Boucher.

The Statuary and Textiles.

Many examples of statuary and rare rugs and textiles were purchased by Mr. Fletcher from Dikran Khan Kelekian, of 709 Fifth Avenue. Recent purchases included in the collection are a remarkable XVIII century French statue of "St. John, the Evangelist II in stone; from the St. Denis Cathedral, France; an Egyptian statue of a priest of the XVIII century Dynasty in granite, a Karnak treasure which dates back 3,500 years; a rare XIV century "Virgin and Child" in stone (French), another XIII century French statue in stone and a fine XVI century panel of Venetian scutari velvet.

The collection also includes about 25 XVI century Ispahan rugs, 8 Polish rugs, a set of 32 examples of Persian potteries, Rhages potteries, a XVI century Persian carpet, formerly in the Yerkes collection and a XVI century tomb rug, with an inscription.

Among the examples of sculpture may be mentioned Rodin's "Le Baiser," and another decorative work entitled "La Siren." The Metropolitan Museum will indeed be fortunate, if it receives the Fletcher collection.

Robert Koehler.

Robert Koehler, who received his early education in Milwaukee, and who was a member of the International Institute of Arts and Letters at Paris and various American art societies, died at Minneapolis April 24, last. He was born in Hamburg, Germany, in 1850. After leaving Milwaukee he took up drawing and painting in N. Y. and Munich. In 1883 he organized an American department of the art exhibition at Munich.

Frederick Gutekunst.

Frederick Gutekunst, a photographer, whose pictures of great men were noted all over the world, died at his home in Philadelphia, April 27 in his eighty-fifth year. Mr. Gutekunst was born in Germany in 1831, and came here with his father when a boy, settling in Germantown. He entered the employ of a druggist and studied experimental electricity and chemistry. He experimented with daguerreotypes at first, later making copper electrotypes. He personally directed his establishment for sixty years. He made photographs of William McKinley, Grover Cleveland, Carl Schurz, William Cullen Bryant, Longfellow and many others.

David John Gue.

David John Gue, the veteran artist, died Tuesday last at his Brooklyn home, aged 82. He was born in N. Y. and at an early age went to Iowa, where for years he practiced law and dispensed drugs. When past fifty he became an artist. He painted the portraits of Gen. U. S. Grant and of Henry Ward Beecher.

Mr. Gue also painted many other portraits, some of which hang on the walls of the Whitehall and Lawyers Clubs, N. Y. Other of his paintings were exhibited recently in Plymouth Church at the seventieth anniversary of the Beecher pastorate. Mr. Gue was also a good landscape and marine painter, and an old member of the Salmagundi Club, where he was highly esteemed.

PITTSBURGH.

The Founder's Day Exhibition at Carnegie Institute, which opened April 26 and will continue through June 15 next, differs in character from any of its predecessors, and is made up of a collection of early English portraits and landscapes, and of old English color prints loaned by Mr. John H. McFadden, of Phila., and recent accessions by the department.

Mr. McFadden's well known collection is the most representative in America of the richest period of English art—that of the eighteenth century, and every artist of prominence who painted during the period covered by the collection is represented. It is strongest in examples of Constable, Romney and Raeburn. Gainsborough is well represented by a landscape and a portrait, and the other painters represented are: David Cox, John Crome, Sir John Watson Gordon, George H. Harlow, William Hogarth, John Hoppner, Lawrence, John Linnell, Morland, Reynolds, James Stark, George Stubbs, Turner, William Williams and Richard Wilson.

The recent accessions made by the Fine Arts Department, are too numerous for individual mention. There are seven oils, representing Henry G. Dearth, Horatio Walker, and the late Alfred S. Wall of Pittsburgh. The accessions to the Print Department are most important, and include prints by Mantegna, Schongauer, Dürer, Raimondi and Nanteuil. The etchings represent many periods and many schools. There are three prints by Van Dyck, a number of etchings by the Dutch XVII century artists, and a good representation of XIX century French artists including Millet, Jacque, Bracquemond, Buhot, Legros, Lepere, and the unrivaled Meryon.

Etchings by many modern masters are shown, notably those of Whistler, Zorn, Bauer, Brangwyn, J. André Smith, James McBey, Max Slevogt, Emil Orlik, John Sloan and John Marin. Lithographs by George Bellows, Ludwig von Hoffman, Millet, Fantin-Latour and Will Rothenstein are also shown.

Among the eighty-three drawings is a group of fifty-eight by Anton Mauve; seven of Joseph Pennell's Alhambra series are included; two by Charles Shannon, two by Maurice Sterne, three by Alfred S. Wall and single representations by Ernest Cole, Eugene Higgins, Winslow Homer, Augustus John, John F. Kensett, John La Farge, William Rothenstein and Alexander T. Steinlen. In the same room are eleven bronzes purchased from the recent exhibition of American sculpture. Some 79 drawings representing Cathedral Stained Glass Windows in France and England by Mr. Lawrence B. Saint are also shown. The Japanese prints include some of the most famous works of Hiroshige, Hokusai, Kiyonaga, and Utamaro. In the Balcony above the Hall of Sculpture is installed the collection of 653 Greek photographs.

The Founder's Day Exhibition which has ranked as a nationally important art event for many years has maintained its prestige, even though the troubled times since 1914 have not permitted the usual international displays.

MINNEAPOLIS.

A goodly group of works by the old masters forms a loan exhibition on at the Museum, through May 31. Some 30 examples by Dutch, Flemish, Spanish, English and Italian masters form the display, made possible through the generosity of a number of prominent New York dealers, including the F. Kleinberger, Ehrlich, Henry Reinhardt and Scott & Fowles Galleries, and an anonymous art firm.

Among the Dutch masters represented are Pieter de Hoogh, Teniers (portrait of a woman) and Frans Hals (portrait of a man).

By the sardonic Goya there are portraits of Marques and Marquesa de Castro Terreno, a fine presentment of a fashionable woman by Cranach, a glowing Tintoretto representing a Nobleman and his Dwarf, and a group of works by early English portraitists.

There is an important painting, "The Risen Christ Appearing to Mary," by Van der Weyden, and a "St. John and Donors," by Isenbrandt. There are several additional Italian Renaissance paintings, three El Grecos, and some modern Dutch and Barbizon landscapes. The exhibition, organized by Director Joseph Breck, will be shown here only.

Portraits by Irving R. Wiles.

Irving R. Wiles has recently completed two full length standing portraits of Col. and Mrs. D. C. Jackling, of San Francisco, Cal., which are on exhibition in the Knoedler Galleries, 556 Fifth Avenue. The portraits are in the artist's best manner, and are admirable examples. A portrait in profile by the artist is also displayed.

MEMPHIS.

The Exhibition of the National Association of Women Painters and Sculptors is on in the Brooks Memorial Gallery here through May 30, under the auspices of the Memphis Art Association and consists of 38 oils, 20 miniatures and 0 sculptures. Canvases that seem to stand out at first glance are: "Copper and Gold," by Helen W. Phelps; a still life, "By the Window," by Maud M. Mason; the well-known "Sita and Sarita," by Cecelia Beaux, a typical work; Alice Schille's portrait of a child, "Margaret"; "Mother and Child," by Helen M. Turner; "April Shower," by Alice Beach Winter; "Well Worn Path," by Charlotte B. Coman, and "Loading Salt Hay," by Matilda Browne.

Other artists represented are: Alice Beard, Hilda Belcher, Theresa F. Bernstein, Harriet Bowdoin, Maude D. Bryant, Marion Bullard, Emma Lampert Cooper, Ann Crane, Adelaide Deming, Nancy M. Ferguson, Anne Goldthwaite, Felicie W. Howell, Mary Langtry, Josephine M. Lewis,



MRS. GEO. LAWRENCE NELSON
By Geo. Lawrence Nelson

In Allied Artists' Exhibition.

Mary N. MacCord, Edith Magonigle, Clara W. Parrish, Agnes Pelton, Edith Penman, Jane Peterson, Bertha M. Peyton, Agnes M. Richmond, Olive Rush, Clara D. Simpson, Florence F. Snell, Zerlina Steele, Maria J. Strean and Martha Walter.

Miniatures are shown by Anna R. Richards, Martha W. Baxter, Sarah E. Cowan, Helen W. Durkee, May Fairchild, Sara Hazzard, Clara F. Howard, Lydia Longacre, Theodora Larch, Elsie Dodge Pattee, Jean R. Reid, Maria J. Strean, Mary H. Fannahill and Mabel Welsh, and sculptures by Frances Grimes, Louise Allen Hobbs, Maud S. Jewitt, Grace M. Johnson, Katherine S. Lawson, Olga O. Popoff, Renee Pralear, Helen Sahler, Lindsey M. Sterling and Alice M. Wright.

Stage Setting Models at Museum.

At the Brooklyn Museum, there is now on an exhibition of models of stage settings and drawings and designs illustrating the scenic art of the theatre, through Sunday, June 3, inclusive. The art of theatrical scenic decoration and setting has in recent years enlisted the efforts and energies of many of the greatest artist decorators, and this exhibition includes most of the important work done in this direction in the last few years in America. The initial and necessary proceeding in the designing of operatic and theatrical scenery is the preparation of a model in which the ultimate ideas of the designer are embodied, and these models are the basis of the designs for the actual scenery and setting.

SALES PAST AND TO COME

Hunt Club Furniture Sale.

The American Art Association will sell, afts. of May 23-24 next, a collection of Old English and American furniture and antiques formerly contained in the house of the Suffolk Hunt Club, Easthampton, L. I., and a collection of antique lanterns, bells, tables, chairs, rugs and various objects in metal and pottery, removed from a private cottage at the same place.

The furniture and other objects from the Hunt Club were personally collected during a number of years past by Mr. Thomas B. Clarke.

A Sale of Americana.

Books, broadsides, prints of Revolutionary and Constitutional interest, including the correspondence of General Nathanael Greene, and views of naval engagements

of his band in Sherwood Forest," oils; a wash drawing for his sketch, "The Rivals," and "The Royal Body Guard Entered," a pen drawing in silhouette.

There are also drawings by Willard L. Metcalf, Joseph Pennell, A. B. Frost, Everett Shinn, Harry Fenn, W. L. Glackens, Irving R. Wiles, and a pen drawing of an Indian woman by Frederic Remington.

Gavzini Antiques at Clarke's.

The entire collection of old Italian furniture, Persian and Egyptian antiques, and other works of art, from the galleries of the G. Gavzini Co., 553 Fifth Ave., will be sold at Clarke's Fifth Ave. Art Galleries on the afternoons of May 10, 11 and 12. The collection will be on view beginning May 7.

Harned Library Sale.

The valuable library of Mr. Thomas B. Harned, one of the literary executors of Walt Whitman, including autograph letters and Mss. of the "Good Gray Poet," first editions and presentation copies of his various works, together with a number of special editions of standard authors and works on the Fine Arts will be sold at Stan. V. Henkels' Rooms, Phila., Tuesday aft., next, May 8.

Parker Autograph Sale.

(Concluded)

Rare autographs by the Presidents of the U. S. and other celebrities from the collection formed by Mr. Frederick Sheldon Parker and others, were dispersed at the second and concluding session of the sale, April 27, in the Anderson Galleries, for a total of \$2,383.15, making a grand total of \$8,689.35 from the dispersal of the two divisions of the collection.

A set of 27 autographs of the Presidents (1789-1917) with portraits brought \$300, the top price of the sale, from Mr. Gabriel Weis.

Other sales of interest were as follows:

No. 471—Letter signed by Washington and expressing his view of his merits in reply to compliments on the Battle of Monmouth, July, 1778, Gabriel Weis, \$165.

No. 466—Letter from Washington to J. Boucher, Mount Vernon, April 4, 1771, Gabriel Weis, \$150.

No. 392—Letter by Gen. Nathanael Greene dated at Camp at Little River, June 20, 1785, a complete story of the attempt to take the British fort at "Ninety-Six," J. F. Sabin, \$142.50.

No. 456—Collection of 13 letters or drafts of letters in the autograph of Thomas Truxtun, and five pamphlets bearing on the controversy with Robert Smith, Secretary of the Navy in 1804, F. W. Morris, \$75.

Sale of J. M. Waters Studio Effects

The furnishings and embellishments at the studio of the late James Martin Waters were sold at auction Thursday aft'n in the American Art Galleries, for a total of \$6,172.

The highest figure, \$1,050, was paid by Mr. James L. Breese for a Roman marble cistern, of the first century, B. C., carved in high relief. W. W. Seaman, agent, purchased "He'll Be Good," a painting by Meyer von Bremen for \$350, and a Persian carpet (Gorevan weave) went to J. Z. Noorian for \$300. A pen-and-ink and wash drawing attributed to Michael Angelo was secured by the same buyer for \$250.

The Learmont-Essex Sale.

At the first session of the sale of art objects from the collections formed by the late Mr. Joseph B. Learmont, of Montreal, and Mr. A. W. Essex, of Newport and N. Y., aft. of May 2, at the Anderson Galleries, a total of \$1,184.25 was realized.

A carved ivory triptych of Gothic form in inlaid walnut case was purchased by Mr. R. Wilson for \$50, the top price of the sale.

At the second session Thurs aft. the 176 lots dispersed brought a total of \$1,124.50, making a total of \$2,308 realized from the two sessions.

(The result of the concluding sessions will be given next week.)

Sale of American Paintings.

For the relief fund of the American Artist's Committee of One Hundred, co-operating with the Fraternité des Artistes of Paris, and for the New York Allied War Relief, a collection of American paintings and sculpture was sold by Mr. Thomas E. Kirby on Thursday night, at the American Art Galleries.

The eighty-six pictures and one example of sculpture sold brought \$1,890.50.

William J. Whittemore's picture, "Smiling Girl," was purchased by Frederick Loeser for \$165, the highest figure of the evening.

Other sales of interest, with names of buyers and prices, follow:

No. 68—"Winter," Ann Crane, Leo Wallerstein, \$100.

No. 77—"The Fisherman," L. Calust. J. J. Lenihan, \$75.

No. 45—"Uplands," Cullen Yates. T. F. Hatfield, \$67.50.

No. 42—"Distant Country," Eliot Clark. Abraham & Straus, \$60.

No. 31—"Winter," Arthur J. E. Powell. Abraham & Straus, \$60.

(The result of the concluding session of the sale will be given next week.)

Library of James E. Howell.

A collection of books on general literature, and classical works, forming the library of the late Mr. James E. Howell, Vice-Chancellor of New Jersey, will be placed on exhibition at the American Art Galleries, May 9, preceding their sale on Tuesday and Wednesday aft. and eve., May 15 and 16.

Sale of Americana.

The last sale of the season at the Anderson Galleries will be held on the afternoons of Monday, Tuesday and Wednesday next, when a collection of Americana and miscellaneous books will be dispersed. There are many scarce Confederate imprints, many regimental histories, books on the Indians, California and the West, an important collection of engraved portraits and views, and some rare editions of books with colored plates by Cruikshank and Rowlandson.

Sale of Drawings by Pyle.

A collection of original drawings by Howard Pyle, and other artists, will be placed on view Wednesday, May 9, at the Collectors' Club, 30 East 42 St., prior to sale Friday morning, May 11.

The examples of Pyle include "Steamers on the Lake," pencil drawing; "Fritz and the Baron," pen drawing in silhouette; "Maid Marian, Robin Hood and members

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CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

G. H. Ainslie Studios, 615 Fifth Ave.—Twenty-eight
Paintings by George Inness, through May.

American Fine Arts Galleries, 215 W. 57 St.—
Fourth annual exhib'n of the Allied Artists of
America, through May 26.

Ardley Studios, 110 Columbia Heights, Brooklyn—
Loan exhibit of Paintings and Prints by Hokusai,
to May 15.

Arlington Galleries, 274 Madison Ave.—New Hope
exhib'n from the Corcoran Gallery, Washing-
ton, D. C., May 5-31.

American Museum of Natural History, 77 St. and
Central Park W.—Exhib'n of ceramics by the
Keramic Society of N. Y., Apr. 25 to May 6.

Arthur Ackermann & Son, 10 E. 45 St.—Early
English sporting paintings, from Apr. 23.

Brooklyn Museum—Exhib'n of stage models, to
June 4.

Cosmopolitan Club, 113 E. 40 St.—Flowers and Still
Lives, by L. Wright, M. Brownell, M. Foote and
Mrs. Forbes Watson, to May 9.

Daniel Gallery, 2 W. 47 St.—Interpretations of the
dancers of Isadora Duncan; drawings by A. Wal-
kowitz, to May 12.

Dreicer & Co., 360 Fifth Ave.—Chinese Porcelains,
to May 12.

Durand-Ruel, 12 E. 57 St.—Paintings by Mary Cas-
satt, to May 12.

Ehrich Galleries, 707 Fifth Ave.—Special exhib'n of
old American masters.

Ferargil Gallery, 24 E. 49 St.—Paintings by Nancy
Ferguson, Ethel Ellis de Turck and Elizabeth Price,
extended to May 12.

Folsom Galleries, 396 Fifth Ave.—Paintings by Paul
Harvey, extended to May 12.

Gorham Gallery, Fifth Ave. and 36 St.—Unusual
exhib'n of Decorative Sculpture, to May 8.

Kennedy & Co., 613 Fifth Ave.—French and Dutch
prints, to May 31.

Lewis & Simmons, 605 Fifth Ave.—The Denbigh
Van Dycks.

Macbeth Galleries, 450 Fifth Ave.—Paintings by Am-
erican artists, through May.

MacDowell Club, 108 W. 55 St.—The annual ex-
hib'n of watercolors, pastels and drawings, to
May 22.

Metropolitan Museum, Central Park at 82 St. E.—
Open daily from 10 A. M. to 5 P. M., Saturdays
until 10 P. M., Sundays 1 P. M. to 5 P. M. Ad-
mission Mondays and Fridays, 25c., free other
days. Special exhibition of painter etchings and
engravings of the XIX century, opens Apr. 22.

Milch Galleries, 108 W. 57 St.—Exhib'n of paintings
by 19 American artists, to June 2.

Modern Gallery, 500 Fifth Ave.—Watercolors and
drawings by Marie Laurencin.

Montross Galleries, 550 Fifth Ave.—Paintings by
group of 10 modern American artists, to May 12.

National Arts Club, 119 E. 19 St.—Members sketch
exhibit, through summer.

New York Public Library—Spring Print display of
recent additions in the Stuart Gallery (room 316),
prints, drawings, and etchings, including examples
by Meryon, Whistler and Haden; lithographs by
Pissarro, Brangwyn and Odilon Redon; original
drawings by Mauve, Rodin, I. Isabey; prints by
Durer, Rembrandt, Debucourt, etc.

Orange Gallery, 123 E. 57 St.—Exhib'n of etchings
and lithographs by Amy Richards and Edythe Par-
sons, to May 19.

Photo-Secession Gallery, 291 Fifth Ave.—Paintings,
Oils, Watercolors and Charcoals by Georgia O'-
Keeffe, extended for three weeks.

Pratt Institute, Brooklyn—Exhib'n of paintings by
Irving Heitkamp, May 8 to 28.

Print Gallery, 707 Fifth Ave.—Portraits by M. A.
Rafko, May 9 to 23.

Rumsey Sculpture Studio, 152 E. 40 St.—Sculptures
by C. C. Rumsey, extended to May 12.

Satinover Galleries, 3 W. 56 St.—Old Masters.

Snedecor & Co., 107 W. 46 St.—Annual exhib'n of
sixteen pictures by Inness, Blakelock, Whistler,
Wyant and Homer Martin, Apr. 30 to May 12.

Jacques Seligmann Galleries, Fifth Ave. and 55 St.—
Portraits and pictures in watercolors, by Paul
Thevenaz.

CALENDAR OF AUCTION SALES.

Anderson Galleries, Madison Ave. at 40 St.—Col-
lection of Americana, scarce books in general lit-
erature, collection of engraved portraits and views,
and rare books with colored plates by Cruik-
shank and Rowlandson, now on exhib'n to sale
on May 7, 8 and 9 aft'ns.

American Art Galleries, Madison Square South.—
Collec'n of books, broadsides, prints and letters of
Revolutionary and Constitutional interest, corre-
spondence of Gen. Greene, English literature and
book-plates by Edwin D. French. To be sold,
aft'n and eve'ng May 14. On exhib'n May 9 to
date of sale.

Library of the late James E. Howell, Vice-Chan-
cellor of New Jersey. Shakespeariana, Oriental
literature, standard sets, Americana, New Jersey
memorabilia. To be sold aft'ns and eve'ngs May
15 and 16. On exhib'n May 9 to dates of sale.
The completed pictures, studies and sketches, left
by the late William Merritt Chase, N. A., the art-
istic studio effects and his important collec'n of
ancient and modern paintings by native and foreign
artists. To be sold May 15, 16 and 17. On exhib'n
May 9 to dates of sale.

New Hope Group at Arlington.

The New Hope (Pa.) Group of American
Painters, which includes W. L. Lathrop,
R. Sloan Bredin, Daniel Garber, Morgan
Colt, Robert Spencer and Charles Rosen,
is holding a special exhibition, which opens
today, of some 17 works at the Arlington
Galleries, No. 274 Madison Ave., through
May 26.

"The Painter Friends."

The artists' organization known as "The
Painter Friends" has just closed its first
circuit exhibition at the Rochester, N. Y.,
Memorial Gallery. The exhibitions started
in November last at the Macbeth Gallery,
N. Y., and then made a tour of the Mid-
West cities. Over 20 per cent. of the pic-
tures in the exhibition were sold, two to a
Mid-West Museum. The organization will
resume its exhibitions in November next,
holding the first in this city, and later in
the same cities in turn as this season, as
well as in several additional cities.

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Hofer—Moffat.

Herr Martin Hofer of Zurich, Switzerland,
and Miss Helene Moffat, daughter of Mrs.
A. Graves Moffat were married April 28, in
the Church of the Heavenly Rest.

Herr Hofer is a son of Jacob Hofer of
Zurich, Switzerland, and was formerly an
art dealer in London, but is now the head
of the art firm of Warwick House, N. Y.
Mrs. Hofer's brother, Curtis Moffat, the
artist, married a short while since Miss Iris
Tree, the daughter of Sir Herbert Beer-
bohm Tree.

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The final exhibition of the work done in
the season of 1916-1917 at the N. Y. Evening
School of Industrial Art will be opened
in the Municipal Art Galleries, Washington
Irving High School, from next Tuesday
to May 10.

Guy C. Wiggins, accompanied by Mrs.
Wiggins, will leave for Gloucester, Mass.,
May 15, where they will spend the summer
and possibly next winter.

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C. L. F. Robinson Library Sale.

First editions and presentation copies of
the works of Thomas Bailey Aldrich, and
rare books on exploration by Champlain
and other explorers were dispersed at the
first session of the sale of the library
formed by the late Col. Charles L. F. Robin-
son of Hartford, Conn., on Monday aft., at
the Anderson Galleries, for a total of \$15,-
651.75. "Buccaneer's Atlas, or South Sea
Waggoner," a description of the seat coasts
in the South Sea of America, with 130
daughts by William Hack, with original
drawings and one large general map,
brought \$3,650, the top price of the sale,
from Mr. George D. Smith. The work is
dated 1684.

Other sales of interest follow:

No. 154—"Les Voyages," Samuel de Champlain,
first edition, with three folding plates, eight folding
maps, with 52 additional pages containing a fourth
voyage, J. Martini, \$900.

No. 206—"Grand Voyages" in thirteen volumes, De
Bry, 1590-1634. (The Hoe copy), George D. Smith,
\$910.

No. 155—"Voyages," Samuel de Champlain, Paris,
1627, a perfect copy of this rare edition. (The Hub-
bard copy), George D. Smith, \$400.

No. 201—"Description Generale des Costes de
l'Amerique," C. R. Dassie, 1677 (second issue),
George D. Smith, \$300.

No. 128—"Barnabee's Journal under the Names of
Mirtilius and Faustulus Shadowed," Richard Brath-
wait, London, 1638, first edition, George D. Smith,
\$495.

No. 59—"Angola," histoire indienne, de La Mor-
liere, Paris, 1751. (The Hoe copy), George D.
Smith, \$300.

No. 164—"Liber Veritatis," or a collection of sev-
eral hundred prints after the original designs by
Claude de Lorraine, London, 1777-1819, first edition.
(The Beckford-Hoe copy), R. A. Sparks, \$180.

No. 112—"Le Philoppe de Messire Iehan Boccace
Florentin," Giovanni Boccaccio, Paris, 1542, French
edition. (The Hoe copy), J. F. Drake, Inc., \$165.

No. 130—"Natures Embassie: or the Wilde mans
Measures," Richard Brathwait, London, 1621, first
edition. (The Borden copy), J. F. Drake, Inc., \$190.

No. 207—"Admirando Narrito fta Tamen," first
part of the Grand Voyages, by De Bry, first edi-
tion, Frankfurt, 1590, George D. Smith, \$255.

At the second session, Monday night,
April 30, a total of \$28,102.50 was realized.
The original account of Drake's famous
West Indian Expedition, during which he
sacked Carthage and other towns on the
Spanish main and also visited Raleigh's
Virginian colony, Sir Francis Drake, Ley-
den, 1588, extremely rare, especially with
the maps, brought \$3,100, the highest figure,
from Mr. George D. Smith.

Other noteworthy sales were as follows:

No. 235—"Ten Counter Demands Propounded to
Those of the Separation" (or English Donatists),
Thomas Drake, probably Leyden, 1618, George D.
Smith, \$1,050.

No. 280—"Globus Mundi" (in Latin), a geographi-
cal tract, title page, a "mappemonde," in which a
portion of America appears. The woodcut of the
globe is one of the earliest maps showing the new
world. (The Huth copy), R. A. Sparks, \$850.

No. 238—"The Fables of John Dryden," ornamented
with engravings by Bartolozzi, from the pencil of the
Right Hon. Lady Diana Beauclerc, London, 1797,
colored copy, and very rare, Gabriel Weiss, \$760.

No. 231—"Sir Francis Drake Calling Upon This
Dull or Effeminate Age, to Follow His Noble Steps
in a Third Voyage Made By Him Into the West
Indies," Sir Francis Drake, first edition. (From
the Hoe collection), George D. Smith, \$560.

No. 248—"Expositio Misteriorum," fine and early
example of the printing art at Leipzig, 1495, J. F.
Drake, Inc., \$560.

No. 224—"Les Baisers, Precedes du Mois de Mai,
Poeme," Claude Joseph Dorat, Paris, 1770, first is-
sue, on Holland paper, J. F. Drake, Inc., \$500.

No. 335—"Horae," printed on vellum, Paris, 1510.
(The Hoe copy), Gabriel Weiss, \$500.

No. 307—"Virginia Richly Valued," Richard Hak-
luyt, London, 1609, first edition. (The Hoe copy),
George D. Smith, \$450.

No. 397—"Les Amours Pastorales de Daphnis et de
Chloe," Longus, Paris, 1787. One of twelve copies
on vellum, from the collection of Prince de Sayn,
Wittgenstein. (The Hoe copy), George D. Smith,
\$1,050.

No. 425—"De Orbe Novo," Peter Martyr, Paris,
1587, finest copy in existence. Inserted in the cele-
brated copper plate map of the world, the first map
upon which the name Virginia appears. (The Hoe
copy), George D. Smith, \$925.

No. 381—"The Discoveries of John Lederer" John
Lederer, London, 1672. (The Huth copy), L. C.
Harper, \$675.

Rare items of Americana were dispersed
at the third and concluding session of the
sale Tuesday aft., for a total of \$22,459.35,
making a grand total from the three ses-
sions of the sale of \$66,204.60.

A collection of nine rare American
pamphlets, bound in one volume, lettered
"Orations," from the library of George
Washington, with his autograph signature
brought \$1,175, the top price from Mr. J. O.
Wright.

Other sales of interest were:

No. 690—"Original log-book and journal kept by
Prince William Henry (afterwards William
IV) during his service on the Prince George,
as midshipman, in N. Y., 1781-2, and other ex-
periences of the sailor Prince," (from the col-
lection of the Duke of Cambridge)—George D.
Smith, \$925.

No. 697—"New England's Prospect, a true, lively
and experimental description of that part of
America, commonly called New England," Wil-
liam Wood, London, 1635—G. W. Blanchfield, 725

No. 526—"Hakluytus Posthumus or Purchas
His Pilgrimes," containing a history of the
world, by Samuel Purchas—George D. Smith, 890

No. 501—"Original Ms. bill, introduced into the
House of Lords by the Earl of Chatham for
"Settling the Troubles in America," William,
(Earl of Chatham) Pitt. This manuscript is
the actual bill that Chatham laid upon the table
of the House of Lords—George D. Smith, 870

No. 658—"Character Portraits of Washington, as
Delineated by Historians, Orators and Di-
vines," Phila., 1887—J. O. Wright, 710

No. 520—"Cosmographia," Ptolemaeus, a fine
copy, Rome, 149—J. F. Drake, 510

No. 652—"Cosmographia," Martin Waldseemüller,
Lorraine, August 29, 1507. (The date shows
that this is the second issue)—George D.

Smith
No. 656—"Washington's Farm Book, The Com-
plete Farmer, or a General Dictionary of Hus-
bandry," (The autograph of Washington ap-
pears in the usual place of inscription, the title
page—George D. Smith, 600
No. 578—"Mr. William Shakespeare's Comedies,
Histories and Tragedies," Shakespeare—George
D. Smith, 610
No. 571—"Autograph manuscript, 'Letters to and
from Henrietta, Countess of Suffolk,' Sir Wal-
ter Scott, (1824)—George D. Smith, 610
No. 620—"The New found Worlde, or Antarcti-
ke," Andre Thevet, First edition, London,
1568—George D. Smith, 580

S. H. Austin Sale.

(Concluded)

Scandinavian peasant buckles, old French
enameled watches, old silver and old ivory
cabinets were dispersed at the fifth and con-
cluding session of the sale of the S. H. Aus-
tin collection of arms and armor at the
American Art Galleries, April 28, for a total
of \$3,482, making a total for the five days'
sale of \$37,230, and a grand total of \$95,-
553.50 from the combined sale of the S. H.
Austin literary and armor collections.

At the sale of April 28, a large carved
ivory and silver flagon (XVII to XVIII
century German) brought \$310, the top
price, from Mr. F. D. Utley.

Other sales of interest follow:

No. 985—XVII Century gilt and enameled pendant,
St. George and the Dragon, incrustated with semi-
precious stones, W. W. Seaman, agent, \$240.

No. 1116—Large German glass goblet, with double-
headed eagle of Prussia, dated 1644, L. J. O'Reilly,
\$200.

No. 1101—Old Dutch or Flemish XVII to XVIII
century silver-plated wine vessel. In form galleon
under sail, Mrs. F. B. Keech, \$175.

No. 987—Order of the Garter, repoussé gold
mounted on dark blue satin, W. W. Seaman, agent,
\$180.

No. 1067—Silver and brass watch, late XVIII cen-
tury, W. H. Harding, \$165.

No. 1118—German early XVII century "Apostle
Mug," with "Christ and the Twelve" modeled in re-
lief, L. J. O'Reilly, \$150.

No. 1129—Unique set XVIII century Astrian
carved wood chessmen, Henry Symons, \$110.

No. 1004—Various silver specimens, silver sugar
tongs and old Japanese miniature, Dr. Rosenbach, of
Phila., \$105.

Sale of Historical China.

Many examples of old Staffordshire, his-
torical blue and white china, and other
objects from the collections of Miss
Florence Isabel Chauncey, of Brooklyn,
and the late Mr. Alfred D. Bernard, of Balti-
more, were dispersed at the first session of
a sale on Tuesday aft. at the American Art
Galleries, for a total of \$4,275.50. For a
platter, "Esplanade, Castle Garden, N. Y.,"
dark blue and illustrated in R. T. H.
Halsey's "Early New York," Mr. L. J.
O'Reilly paid \$310, the highest figure of the
sale.

Other sales were as follows:

No. 244—N. Y. plate, circular with scalloped
edge, decorated in dark blue, with a "View of
N. Y. from Brooklyn Heights," by W. A. Wall
—Miss MacFarland, \$225

No. 32—Plate, "View of N. Y. Bay," dark blue,
scroll and flower border, very rare—Charles
Ulrich, 210

No. 54—Platter, "First Brooklyn Ferry," dark
blue—G. C. Comstock, 120

No. 86—Platter, "Hoboken, N. J. Old Stevens
Mansion," medium blue—L. J. O'Reilly, 165

No. 199—"Washington and Lafayette," small
plate, circular, with scalloped edge, decorated,
in dark blue—Charles Ulrich, 115

At the second and concluding session of
the sale on Wednesday aft., the 225 lots dis-
persed brought a total of \$4,818, making a
grand total for the two days' sale of
\$9,093.50.

A rock crystal vessel in the form of a
bird with jeweled and enameled decoration,
was purchased by A. Rudert, agent, for \$320,
the highest figure of the sale.

Other sales were:

No. 346—Pair of mirror ornaments, gilded, the
centers with paintings by Paul Emil Detouche, pas-
toral subjects. K. V. Painter, \$190.

No. 457—Set of five Cloisonné enamel altar pieces
(Ch'ien-lung). Clapp and Graham, \$187.50.

No. 412—"Two Manchu ladies' hair ornaments, fan-
shaped, silver. Miss M. Zimmerman, \$120.

No. 403—Three silver-gilt and kingfisher orna-
ments. Mrs. L. H. Pelouze, \$120.

Thomas Bell Library Sale.

At the first session of a sale of books
from the library formed by Mr. Thomas
Bell of N. Y., and rare volumes from other
owners, on Tuesday eve., at the Anderson
Galleries, a total of \$2,368.90 was realized.
The highest price was \$156.50, paid by Mr.
T. F. Madigan for an autograph letter of
Abraham Lincoln to Friend Hogan, written
while serving his single term in Congress.
A copy of the Centenary Edition of Robert
Browning's works in 10 volumes went to
Mr. G. Weiss for \$115, and Mr. F. W. Morris
obtained a rare edition of Gay's Fables with
the Blake illustrations for \$95.

A group of rare works relating to
Napoleon, and an autograph Ms. of George
Meredith were among the items sold at the
second session, Wednesday eve., for a total
of \$2,084.90. Mr. G. Weiss paid \$130, the
highest price for the Meredith Ms. above
mentioned. A first edition, extra-illustrated
copy of the "Life of David Garrick," by
Percy Fitzgerald, went to Mr. F. W.
Morris for \$122.50.

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LOST.—A small oil painting by Louis
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